

Production No. 1F05

The Simpsons

"BART'S INNER CHILD"

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RECORD

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"BART'S INNER CHILD"

Cast List

HOMER.....DAN CASTELLANETA
MARGE.....JULIE KAVNER
BART.....NANCY CARTWRIGHT
LISA.....YEARDLEY SMITH
KRUSTY THE KLOWN.....DAN CASTELLANETA
CONSTRUCTION WORKER.....HANK AZARIA
KID.....PAMELA HAYDEN
OTTO.....HANK AZARIA
WENDELL.....RUSSI TAYLOR
RALPH WIGGUM.....NANCY CARTWRIGHT
ROD FLANDERS.....PAMELA HAYDEN
TODD FLANDERS.....NANCY CARTWRIGHT
MILHOUSE.....PAMELA HAYDEN
MARTIN.....RUSSI TAYLOR
LIONAL HUTZ.....TBA
DUMP GUY.....DAN CASTELLANETA
LIBRARIAN.....PAMELA HAYDEN
CHIEF WIGGUM.....HANK AZARIA
LOU.....HANK AZARIA
NED FLANDERS.....DAN CASTELLANETA
DOLPH.....PAMELA HAYDEN
JIMBO.....PAMELA HAYDEN

PATTY.....JULIE KAVNER
 SELMA.....JULIE KAVNER
 BRAD GOODMAN.....HANK AZARIA
 MAN.....DAN CASTELLANETA
 ANNOUNCER (V.O.).....HANK AZARIA
 TROY MCCLURE.....TBA
 RING MAN.....HANK AZARIA
 BARNEY.....DAN CASTELLANETA
 SEA CAPTAIN.....HANK AZARIA
 SEA CAPTAIN #2.....HANK AZARIA
 SEA CAPTAIN #3.....HANK AZARIA
 PITCHMAN.....HANK AZARIA
 OLD MAN.....DAN CASTELLANETA
 MAYOR QUIMBY.....DAN CASTELLANETA
 BURNS.....HANK AZARIA
 APU.....DAN CASTELLANETA
 LENNY.....HANK AZARIA
 FLANDERS' INNER CHILD...DAN CASTELLANETA
 HOMER'S INNER CHILD....DAN CASTELLANETA
 BARNEY'S INNER CHILD....DAN CASTELLANETA
 MARGE'S INNER CHILD.....JULIE KAVNER
 PRINCIPAL SKINNER.....DAN CASTELLANETA
 CROWD.....DAN/HANK/PAMELA/
 GRAMPA/JASPER/OLD FOLKS.DAN/HANK/PAMELA/
 REV. LOVEJOY.....DAN CASTELLANETA
 WOMEN IN CROWD.....PAMELA/NANCY/YEARDLEY
 CARL.....HANK AZARIA

MRS. KRABAPPEL.....MARCIA WALLACE
RADIO DISPATCHER.....DAN CASTELLANETA
MOE.....HANK AZARIA
KENT BROCKMAN.....HANK AZARIA
GRAMPA.....DAN CASTELLANETA
GROUNDSKEEPER WILLIE....DAN CASTELLANETA
JAILBIRD.....HANK AZARIA
MOLEMAN.....DAN CASTELLANETA
CARPENTER.....DAN CASTELLANETA
TUMBLERS.....DAN/HANK/
VENDOR.....DAN CASTELLANETA
DR. HIBBERT.....DAN CASTELLANETA
MR. LARGO.....DAN CASTELLANETA
JAMES BROWN.....HANK AZARIA
SURGEON.....HANK AZARIA
SIDESHOW MEL.....DAN CASTELLANETA

BART'S INNER CHILD

by

George Meyer

FADE IN:

Scene 1

INT. SIMPSON KITCHEN - MORNING

BART and LISA are eating breakfast. Bart begins making a series of annoying faces at Lisa.

LISA

Quit it, Bart. (OFF OF EACH FACE)

Quit it. Quit it. Quit it. Mom,
Bart's making faces. ✓

MARGE

Stop that, Bart. If you make faces
it'll freeze that way.

BART

Spare me your old wives tales, woman.

HOMER enters with his face frozen in a particularly grotesque position.

HOMER

(MOUTH TWISTED) Marge, it happened
again. ✓

Humming, Marge looks in a drawer like she's done a million times before, pulls out a large wooden spoon and WHACKS Homer on the side of the head; his face SNAPS back to normal.

HOMER

Thanks, dear.

MARGE

("IT WAS NOTHING" MURMUR)

Scene 1 cont'd.

Homer sits down unfolding a newspaper.

HOMER

Ahh, the daily newspaper.

MARGE

(PUZZLED) We don't get it delivered.

FLANDERS (O.S.)

Maudie, the paper's missing; that dog
must've taken it again.

HOMER

Heh, heh. Woof, woof.

✓

CLOSE ON NEWSPAPER

Homer is reading the "FOR FREE" section of the classifieds.

HOMER

Oooh! The Springfield Men's Shelter is
giving away sixty soiled mattresses! ✓

MARGE

Why do you read that "Free" column,
Homer? They never have anything good.

HOMER

Are you mad, woman?

WHIP PAN TO:

EXT. SIMPSON BACK YARD

Scene 2

We see a rusty creaking mechanical bull, some mangled
airline seats that read "PEOPLE EXPRESS," some large rusty,
leaking drums marked "LOVE CANAL," and several faded
cardboard Fonzie's.

Scene 2 cont'd.

BACK TO SCENE

HOMER

One of these days, this thing is gonna
pay off... (GASPS) OH MY GOD!

CLOSE ON AD

It reads: "FREE TRAMPOLINE." 534 Center St.

LISA

What is it?

HOMER

(TOO EXCITED TO SPEAK) Tram...Ample...

BART

Those aren't words, Dad.

LISA

Yes they are.

HOMER

Een! Een!

Homer runs out of the room.

MARGE

(CALLING AFTER HIM) Please don't bring
home more peanut shells!

EXT. STREET - DAY

Homer drives like a maniac. He sees a GUY trying to back
out of his driveway.

HOMER

Oh no, you don't! That trampoline is
MINE.

He swerves into the car, knocking it on its side, then
keeps going.

Scene 2 contd.

Homer runs up to the door of the house and rings the bell.
Seltzer **SQUIRTS** him in the face.

HOMER (CONT'D)

Huh?

He does it again and again.

HOMER (CONT'D)

(AMUSED) Heh, heh, heh. ✓

KRUSTY opens the door.

KRUSTY

Hey! That seltzer ain't free.

HOMER (CONT'D)

(SURPRISED) Krusty!

KRUSTY

That's me. You here for the
trampoline? ✓

HOMER

Yeah. What's the deal?

They cross to the side of the house, where there's a nice-looking trampoline.

KRUSTY

Well, I used to do a lot of tumbling in
my act, but I'm phasing it out for more
dirty limericks. (RECITING) There once
was a man named Enos -- ✓

HOMER

(INTERRUPTING) And I can just haul it
away? Free?

Scene 2 cont'd.

KRUSTY

(OMINOUSLY) Yup. It's all yours.

(NERVOUS LAUGH) ✓

Krusty slams the door shut.

Homer turns to leave. As Homer walks away, we see Krusty nervously peeking out his window from behind some curtains. His eyes dart back and forth.

EXT. STREET - DAY

Homer, with the trampoline tied to the top of the car, is **SINGING** his own little tune.

HOMER

(SINGING) Krusty the Klown/ Krusty the
Klown/ Stupidest jerk in the whole damn
town.

He stops at a stop light. A **CONSTRUCTION WORKER** falls off a building and lands on the trampoline, bouncing safely back up to his ledge.

CONSTRUCTION WORKER

AAAAGHHH! (BOUNCES, PLEASED) Ooohhh!

Heh-heh-heh.

He goes right back to his **HAMMERING**. Homer drives off, oblivious.

INT. BART'S ROOM - DAY

Scene 3

Bart is playing with **SANTA'S LITTLE HELPER**.

BART

You're a good dog, arencha, boy?

Arencha?

Homer suddenly appears in the (second-story) window.

Scene 3 cont'd.

HOMER

Hi, son. (BOUNCE) Hi, son. (BOUNCE) ✓

Hi, son.

BART

WOWWW!!

Bart races downstairs.

EXT. SIMPSON YARD - DAY

Homer is bouncing gleefully. He bumps the ground on each downstroke, making a little GRUNT.

BART

(THRILLED) I can't believe it!

LISA

Dad, this one gesture makes up for years of shaky fathering.]

BART

Let's try it.

HOMER

Okay. Just be sure to... (CAN'T THINK OF ANYTHING) bounce nice.

Bart and Lisa join Homer. They bounce, do flips, then a couple of crazy midair stunts.

HOMER/LISA/BART

(AD LIB WHOOPS AND LAUGHTER)

BART

I will NEVER get tired of this.

LISA

I'm going to have my wedding here. ✓

Marge comes outside.

Scene 3 cont'd.

MARGE

I don't know if this is a good idea. ✓

HOMER

Marge, it's the perfect exercise.

It'll double the value of our house. ✓

And it was free. FREEEE!!

MARGE

Are you sure it's safe?

HOMER

Absolutely! And this is just the
beginning! I've got some big plans.

HOMER'S FANTASY

Scene 4

We PAN ACROSS a sleazy-looking FUN PARK, "Homerland."
Homer is selling tickets by a sign reading "ADMISSION \$50."
Kids are jumping on the trampoline, labeled "TRAMPOLINE
WORLD," and wallowing in a MUD HOLE marked "MUCKVILLE
U.S.A."

A crummy-looking "FORT ADVENTURE" has been thrown together
from old mattresses. MILHOUSE crawls out.

MILHOUSE

It smells funny in there. ✓

HOMER

(CHEERFULLY) No it doesn't!

BACK TO SCENE

MARGE

But trampolines are dangerous!

HOMER

Pfft! Everything's dangerous. A
meteor could hit me right now. (BEAT)
Ow.

Scene 4 cont'd.

A tiny meteorite has bounced off Homer's head and starts a small fire in the grass.

HOMER (CONT'D)

(DEFIANT) I meant a BIG meteor could
hit me right now.

They wait nervously for a BEAT.

EXT. SIMPSON HOUSE - NEXT DAY

A line of kids waits to use the trampoline; Homer is collecting a dollar from each. OTTO is on it, doing some kooky maneuvers.

OTTO

(PARTY HOWL)

Suddenly he takes a weird bounce, and hits the ground.

OTTO (CONT'D)

(MOANS)

Bart rushes to help him.

BART

Otto! You okay?

OTTO

Yeah, just pop my shoulder back in.

Bart braces his foot against Otto's shoulder. We hear the bone SNAP back in.

OTTO (CONT'D)

Thanks, buddy... (LOOKS UP) Hey, I
lost my turn!

MONTAGE

A) WENDELL lands wrong.

WENDELL

Ohh... My arm!

Scene 4 cont'd.

B) RALPH suddenly grabs his mouth.

RALPH

I bit my tongue!

C) ROD and Todd FLANDERS are bouncing.

ROD

Each leap brings us closer to God!

TODD

Catch me, Lord! Catch me!

They collide in mid-air, and hit the ground.

ROD

Oh, my back.

TODD

I can't feel my legs!

D) MILHOUSE lies on the canvas as OTHER KIDS keep bouncing.

MILHOUSE

(MAD) Stop jumping on me! I'm hurt!

Homer steps in.

HOMER

Kids, once you get hurt, move aside and let other people jump.

MARGE

Homer, this is terrible!

HOMER

(ANNOYED) Okay, okay. I'll take care of it.

Scene 5

EXT. SIMPSON HOUSE - A LITTLE LATER

TIGHT SHOT of a sign which reads "DANGER - TRAMPOLINE."
PULL BACK to reveal that the sign is made of jagged, rusty metal with nails coming out. It is attached with barbed wire to an upside-down ski pole; a lit flare dangles from one side. We PULL BACK wide and see a bunch of wounded children lying on the ground MOANING a la "Gone With the Wind."

LIONEL HUTZ appears out of nowhere.

HUTZ

Mr. Simpson, this is a crystal-clear case of negligence. An attractive nuisance, without sufficient warning and supervision.

HOMER

(SCOFFING) Super Vision? There's no such thing.

Hutz hands Homer a thick sheaf of subpoenas.

HUTZ

I'll see you in court, Mr. Simpson.

Hutz jumps on a bicycle and rides off.

RALPH

(YELLING AFTER HIM) Hey! That's my bike!



MARGE

(NAGGING) I told you this was a bad idea!

HOMER

All right, all right! I'll get rid of the trampoline!

Scene 5 cont'd.

INT. LIBRARY

The LIBRARIAN reacts to a horrible **SCRAPING NOISE**. Homer is furtively pushing the trampoline across the floor, leaving deep scratches. He dusts his hands and starts to leave.

LIBRARIAN

Uh, sir. (SHARPLY) Sir! Do you
intend to leave that here?!

HOMER

(CAUGHT) I don't know.

EXT. SPRINGFIELD GORGE

Homer pushes the trampoline off a cliff.

HOMER

There we go. (DUSTS HANDS)

AT THE BOTTOM OF THE CLIFF

We see the trampoline land on a pointy, Roadrunner-style rock formation. The canvas stretches to the limit, then **SPRINGS** back, propelling the trampoline skyward again.

AT THE TOP OF THE CLIFF

HOMER

That's the last I'll see of Mr.
Trampoline.

We see the tiny, but growing, **SHADOW** of the trampoline on Homer.

HOMER

Yep, it's finally gone.

The trampoline lands on him, then bounces repeatedly, "hammering" him into the ground.

HOMER (CONT'D)

(SMALL VOICE) It came back.

EXT. UNSPOILED WILDERNESS

Scene 6

A sign reads "WILDLIFE SANCTUARY." Birds **CHIRP**; frogs **CROAK** peacefully around a pristine Waldenlike pond. We hear Homer **GRUNT** O.S. Suddenly the trampoline tips into frame with a **CRASH/SPLASH**, sending birds and animals scattering. We then hear Homer **RUN** back to the car and **PEEL OUT**.

EXT. SIMPSON HOUSE

Homer answers the door. Wiggum stands there, behind him the trampoline hangs from a hovering helicopter.

WIGGUM

Good news, Mr. Simpson. We found your trampoline. Cost us three million and the lives of two men, but it was worth it.

*make
not
intentional*



LOU

(POINTING O.S.) Hey, Chief, there's a kitty stuck in the tree over there.

WIGGUM

(INTO WALKIE TALKIE) Send in the Blue Angels.

We see seven F-16s race by; there is a huge sonic **BOOM**. We hear **GLASS BREAK** and **CAR ALARMS** go off.

EXT. STREET

Homer drives up to Krusty's house. Krusty's sitting on the porch.

HOMER

(CALLING) Hey, Krusty! I'm bringing back the...

Krusty pulls a shotgun.

Scene 6 cont'd.

KRUSTY

(DEADLY TONE) You just keep right on
drivin'.

✓

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are lying in bed. They hear some KIDS
GIGGLING outside.

DOLPH (O.S.)

Quiet! You'll wake up Ol' Man Simpson.

We hear a few BOUNCES, then the JANGLE of a foot going
through the springs.

JIMBO (O.S.)

Ohh, my inner thigh...

HUTZ (O.S.)

Just sign this, this, and initial here.

Marge makes a FRUSTRATED NOISE and turns away from Homer.

HOMER

Marge, something's bothering you.

A CHILLY SILENCE.

HOMER (CONT'D)

You're mad about all the injuries and
lawsuits.

SILENCE.

Scene 6 cont'd.

HOMER (CONT'D)

Okay, the trampoline was a bad idea.
And I admit, I've made some stupid
decisions in my life. (THEN, DEFIANT)
But you know what? At least I'm out
there trying new things. If it were up
to you, all we'd ever do is work and go
to church!

MARGE

(COLDLY) That is not true.

HOMER

Name one thing you've done in the past
month that was fun.

Marge is a little taken aback.

MARGE

I can name ten things! I... (STUMPED)
I made sloppy Joes...

HOMER

(SNORTS) That's not fun!

INT. SIMPSON LIVING ROOM - NEXT DAY

The family sits around the living room.

MARGE

Kids. Tell me the truth. Am I no fun?
Do I just nag all the time?

BART/LISA

(UNCOMFORTABLE) Uh, well...

Scene 7

WE ENTER LISA'S THOUGHTS

A quick MONTAGE of CLIPS from other episodes, and this one. Marge is saying "No, don't do that"... "Homer, are you sure that's a good idea?"... etc. and MURMURING dubiously. The nagging builds to a MADDENING CRESCENDO.

BACK TO SCENE

HOMER

See, Marge? ~~You are a pain in the~~
~~neck.~~

MARGE

(STIFFLY) I didn't realize people saw
me that way.

LISA

Are you mad, Mom?

MARGE

(QUIETLY SEETHING) No. I'm fine. I'm
going to my sisters' house now.

She walks out, and we hear the car SCREECH off, then a
SLIGHTLY STRAINED VOICE.

NED FLANDERS (O.S.)

(GENIALLY) Ooh, careful there, Marge!
Almost nicked me!

HOMER

(COVERING) Kids, your mom is not
upset. This is how grown-ups play.

LISA

(WRYLY) Thanks for clearing that up.

INT. PATTY AND SELMA'S APARTMENT - DAY

A steaming Marge sits on the couch. PATTY is taking her
blood pressure with a home blood pressure machine.

Scene 7 cont'd.

PATTY

Your blood pressure is off the chart.

SELMA

(EYING VIAL) And I don't like this
urine sample one bit.

✓

PATTY

You're headed for a nervous breakdown.

You need Brad Goodman.

Selma takes a book out of the bookshelf.

SELMA

(RE: BOOK) The genius behind "Gluing
Your Shattered 'You'."

PATTY

This man changed our lives. Before, we
were ugly ducklings.

SELMA

Now we're like two butterflies bursting
out of our cocoons.

PATTY

Yeah, his infomercial plays round-the-
clock on channel 77.

one
line

She **CLICKS** on the TV.

ON TV

We see BRAD GOODMAN; he is tall, good-looking, and slightly
acromegalic.

Scene 7 cont'd.

GOODMAN

Thank you, Martha Quinn. (TO CAMERA)
There you have it - stirring
testimonies from important celebrities.
My course can help you with every
personality disorder in the "Feel Bad"
rainbow.

CUT TO:

CHYRON ROLL OF DISORDERS.

GOODMAN (V.O.)

(FAST) Depression, insomnia, motor-
mouth, darting eyes, indecisiveness,
decisiveness, bossiness, uncontrollable
falling down, Geriatric Profanity
Disorder, and chronic nagging. (ECHO
EFFECT) Nagging, nagging, nagging... ✓

BACK TO SCENE

We cut closer to Marge on each "nagging." Selma is
adjusting a dial on the television.

SELMA

(RE: ECHO) Sorry, it does that
sometimes.

FADE OUT:

END OF ACT ONE

Scene 8

ACT TWO

FADE IN:

INT. SIMPSONS' LIVING ROOM - DAY

Marge is watching a videotape. Homer enters.

HOMER

(A LA MARTIN) What up, Marge?

MARGE

I'm watching a videotape that could
change our lives.

Homer picks up a videotape box.

HOMER

"Short Circuit Two - The Director's
Cut." Wow!

Another?

MARGE

No, I rented that for later. (POINTS
AT TV) Look.

ON TV

Troy McClure is sitting on a nice porch with the Hawaiian
ocean behind it.

Scene 8 cont'd.

TROY

(PRETENDING TO NOTICE CAMERA) Oh, hi.
I'm Troy McClure. You might remember
me from such self-help videos as "Smoke
Yourself Thin" and "Get Confident,
Stupid." Well now I'm here to tell you
about the only real path to mental
health. That's right, it's... the
Brad Goodman... (SQUINTS TO READ)
something or other.

BACK TO SCENE

HOMER

Marge, I'm a changed man!

MARGE

Shhh!

ON TV

TROY

A few weeks ago I was a washed up actor
with a drinking problem. Then Brad
Goodman came along and gave me this job
and a can of fortified wine.

He takes a swig.

TROY (CONT'D)

Ahhh. Sweet liquor eases the pain. ✓

And now I'd like to introduce the man
who will put the "you" in impr-you-
vement... Brad Goodman! ✓

Scene 8 cont'd.

BRAD GOODMAN enters and talks to Camera.

GOODMAN

Folks, I'm often asked about my qualifications. Well, I may not have a lot of (MAKES AIR QUOTES) "credentials" or (AIR QUOTES) "training." But I'll tell you one thing -- I'm a Ph.D. in Pain. Now let me show you how you can change your life.

A stagehand **SQUEAKILY** wheels a blackboard behind Doctor Goodman which reads: "Real Estate Pyramid Scheme."

GOODMAN (CONT'D)

Whoopsie. ✓

He flips the board over and draws a circle.

GOODMAN (CONT'D)

Now Troy, this circle is you.

TROY

My God. It's like you've known me all my life. ✓

DISSOLVE TO:

INT. SIMPSON HOUSE - LIVING ROOM - SOMETIME LATER

Scene 9

They continue to watch as the tape ends. Troy is hugging Goodman.

TROY (CONT'D)

Doctor, you've solved all my problems.

CLOSE UP TV

We see Troy quickly down his glass of champagne, then hungrily stick his finger in and lick out the last drop.

Scene 9 cont'd.

TROY

(GREEDY DRINKING NOISES)

The credits roll quickly to **INSPIRATIONAL INFOMERCIAL MUSIC**

ANNOUNCER (V.O.)

Also available on New Horizons Video

(LEERING) "The Tool Man."

CUT TO:

A sleazy porno movie. TWO SCANTILY DRESSED WOMEN sit on the couch and a MAN with loose-fitting overalls stands by them.

MAN

(SLEAZY TO GIRLS) You girls call for a plumber?

ANGLE HOMER AND MARGE

We hear **SLEAZY PORNO MUSIC** coming over. Marge **CLICKS** off the TV with the remote.

MARGE

That video really opened my eyes. I can see that I'm just a passive-aggressive co-culprit. By nagging you when you do foolish things, I just enable your life-script.

HOMER

And that sends me into a shame spiral. ✓

MARGE

Exactly! So from now on, I'm going to quit nagging and have more fun.

Scene 9 cont'd.

HOMER

Yeah, and I'm going to start expressing
my feelings. I'm tired of
intellectualizing! ✓

INT. SIMPSON HOUSE - LIVING ROOM - DAY

~~Homer is studying a gadget called the "Feel Wheel."~~ Marge
sticks her head in from the kitchen.

MARGE

Homer, did you eat my whole pan of
brownies?

BART

Uh-oh. You're in for it now, Dad.

Homer goes into the kitchen. Bart and Lisa listen through
the door.

HOMER (O.S.)

I'm feeling a lot of shame right now. ✓

MARGE (O.S.)

I'm hearing that you feel a lot of
shame. I'm feeling annoyance and
frustration... but also tolerance.

HOMER (O.S.)

I feel validated by that. ✓

MARGE (O.S.)

Good. I'm glad we had this talk.

Homer exits, WHISTLING happily. Lisa and Bart look at each
other.

LISA

This is really weird.

Scene 10

INT. SIMPSON HOUSE - KITCHEN - DAY

The family, except Homer, is eating breakfast.

NED FLANDERS (V.O.)

Maude, that dog stole our paper again
and went through our garbage.

Homer enters holding a paper and eating an old pizza crust.

HOMER

(EATING NOISES)

Homer starts reading the paper.

HOMER

Wow! For free, "LEFTOVER MAYONNAISE
FROM OPERATION DESERT STORM."

Marge looks over Homer's shoulder, notices something.

MARGE

(GASP) Brad Goodman is coming to town!

HOMER

Marge, you and I are fine. Who needs
Brad Goodman?

We hear a HORRIBLE GRINDING sound. Widen to reveal Bart is sitting on a kitchen chair that has one of its legs in the garbage disposal. It spins around in a circle. Bart riding it like a mechanical bull.

BART

Yee ha!

MARGE

Homer, are you thinking what I'm
thinking?

Scene 10 cont'd.

HOMER

Make a fort out of pork chops and eat
our way out?

MARGE

No! We'll take Bart to Brad Goodman.

FLIP TO:

EXT. PARKING LOT - NIGHT

The Simpsons pull into the Springfield Community Center.

HOMER

Well, here we are at the Brad Goodman
lecture.

LISA

(PUZZLED) We know, Dad. ✓

HOMER

I just thought I'd remind everybody.
After all, we did agree to attend his
self-help seminar.

BART

What an odd thing to say. ✓

INT. COMMUNITY CENTER - NIGHT

The Simpsons pass a MEETING ROOM. A sign reads: "THE RING
MAN."

RING MAN

Bring your class ring to the Ring Man!
Turn your high school memories into
cold, hard cash.

BARNEY throws his class ring into a big, bubbling melting
pot.

Scene 10 cont'd.

BARNEY

(TRIUMPHANT) Pay up, my friend!

RING MAN

(COUNTING OUT BILLS) Six... seven...
eight dollars. And I thank you.

BARNEY

Thank you! ✓

Barney does a little jig. The Simpsons walk to the next MEETING ROOM. The SEA CAPTAIN is center stage. A banner reads "FIND SUNKEN TREASURE."

Scene 11

SEA CAPTAIN

Arrr! With my system ye too can enjoy
the bounties of the deep.

The Sea Captain pulls out an old tire.

SEA CAPTAIN (CONT'D)

This 'ole tire makes a hearty swing.

(HOLDS UP A STONE) And this stone be
smooth and fine for throwing. ✓

WIDEN TO SEE an empty auditorium. We see two similar looking sea captains.

SEA CAPTAIN #2

(TO OTHER CAPTAIN) 'Tis a waste of our
time, says I.

SEA CAPTAIN #3

Let's set sail for Bonsai Gardening.

combine

They exit on noisy peg legs. The Simpsons walk to the next MEETING ROOM. A PITCHMAN is holding up a bottle.

Scene 11 cont'd.

PITCHMAN

Friends and neighbors. I want to tell
you about a miracle product that's
going to bring you a world of
enjoyment. Almond Oil!

HOMER

Mmmm... Almond Oil.

PITCHMAN

This incredibly sensuous body oil will
really heat up your sex life. Just
slather it all over your naked wife.

HOMER

(SCREAMS)

Homer hustles the kids out, covering their ears.

INT. AUDITORIUM

A sign reads: "BRAD GOODMAN'S INNER CHILD WORKSHOP."
Goodman comes on stage.

GOODMAN

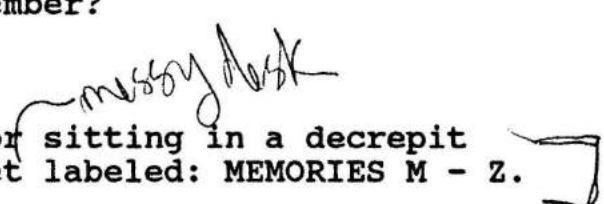
Hi, folks, I'm Brad Goodman. How many
of you have seen my videotape?

A number of people in the audience, including Marge, raise
their hands.

MARGE

Homer, you saw it, remember?

ZOOM IN ON HOMER'S BRAIN

We see an old man in a green visor sitting in a decrepit
office. He goes to a file cabinet labeled: MEMORIES M - Z. 

OLD MAN

Hold your horses, dag nab it.

Scene 11 cont'd

He pulls out a file, and blows the dust off.

OLD MAN (CONT'D)

Ah, here we are, "YESTERDAY."



He slowly shuffles to a hanging cord and pulls it. A bell RINGS.

ZOOM BACK OUT

As the rest of the audience puts their hands down, Homer happily puts his hand up.

Scene 12

MARGE

Homer, he just asked who wasn't toilet trained.

HOMER

(ANNOYED GRUNT)

GOODMAN

Now let me hear what's troubling you.
Don't be shy. Yell it out!

QUIMBY

I can't commit to a relationship!

BURNS

I'm too nice!

APU

I have a problem with...

LENNY

(INTERRUPTING) I'm always interrupting people!

Scene 12 cont'd.

GOODMAN

Okay. Right now I want each of you to try something. Close your eyes for a moment and really listen to that inner voice inside, your Inner Child. What is your Inner Child saying?

We see three-year-old versions of the following people appear inside them.

FLANDERS

FLANDERS' INNER CHILD is very content.

FLANDERS' INNER CHILD

Stay the course, Big Ned. You're doing super!

HOMER

HOMER'S INNER CHILD

(POINTS TO MOUTH) Food goes in here.

HOMER

It sure does!

✓

BARNEY

BARNEY'S INNER CHILD is intelligent and sophisticated.

BARNEY'S INNER CHILD

(SUAVE) Barney, please stop drinking.

I have the cure for cancer.

Barney's inner child holds up a piece of paper. Barney drinks a beer and the beer rains down on the inner child.

1

MARGE

MARGE'S INNER CHILD jumps around impatiently.

Scene 12 cont'd

MARGE'S INNER CHILD

You're boring! All you do is nag! I
wanna have fun!

MARGE

(GASPS)

DISSOLVE TO:

TWENTY MINUTES LATER

Scene 13

PRINCIPAL SKINNER is on stage with Goodman. A crude cloth dummy of a WOMAN is propped in a nearby chair. It wears a silly hat with fruit on it.

GOODMAN

Let's try some rage work, Principal
Skinner. I want you to pretend that
this dummy here is your mother.

SKINNER

(EMBARRASSED) Okay... I'll try.

GOODMAN

Tell her exactly how you feel, right
now.

SKINNER

(BEAT) I'm annoyed with you, Mother.
Not just annoyed... Angry! I'm a grown
man now! And I can run MY OWN LIFE!!

Skinner rips the dummy's head off, and begins chewing on
its face.

Scene 13 cont'd.

GOODMAN

(GENTLY) You can sit down now... You
see, folks? We're all trying to please
someone else. And soon you're not a
human BE-ING, you're a human DO-ING!
Then what comes next?

Bart YELLS out a wisecrack.

BART

A human GOING!

He gets up to leave. The crowd CHUCKLES.

MARGE

Bart! Be quiet!

Goodman isn't fazed at all.

GOODMAN

(AMUSED) Son, come on up here.

Bart goes on stage.

GOODMAN (CONT'D)

What made you yell out that remark?

BART

I 'unno.

GOODMAN

You just wanted to express yourself.

BART

(SHRUGS) I do what I feel like.

Scene 13 cont'd.

GOODMAN

Marvelous! I couldn't have put it better. "I DO what I FEEL like." People, this young man here IS the inner child I've been talking about.

LISA

(SKEPTICAL) What!?

GOODMAN

Son, you've never read any of my books, have you?

BART

(SNORTS) Earth to boring guy. ✓

GOODMAN

Ha ha. Your parents did a fantastic job. (SCANS CROWD) Mama, Papa -- could you come up here?

Homer and Marge go on stage to **APPLAUSE**. Homer is eating two candy apples.

Scene 14

HOMER

(ACKNOWLEDGING APPLAUSE) Thank you. ✓
Thank you very much.

Scene 14 cont'd.

GOODMAN

Now, this is really remarkable. Here we have a man with an obvious eating disorder, and a woman with a bizarre hairstyle worn only for shock value, and they've managed to raise an emotionally healthy son. That's fantastic.

MARGE

Oh, thank you.

GOODMAN

We can all learn a lot from this young man, here, this...

BART

Rudiger.



GOODMAN

Rudiger. If we can all be more like little Rudiger...

MARGE

His name is Bart.

GOODMAN

(SNAPS AT HER) His name isn't important. What's important is that this lad has fully developed ego integrity, with well-defined boundaries...

Scene 14 contd.

BART

(MIMES SNORING)

The crowd CHUCKLES.

GOODMAN

Ha ha. Okay, I'll wind this up.

(FERVENTLY) People, I'm excited. I
can sense a change in the air tonight.
You're all going to start living.
Really LIVING!

CROWD

YAAAYYY! (STARTING TO CHANT) LI-VING!
LI-VING! LI-VING!

GOODMAN

Be like the boy!

CROWD

(CHANTING) BE-LIKE-BOY! BE-LIKE-BOY!
BE-LIKE-BOY!

GOODMAN

Now just the ladies!

WOMEN IN CROWD

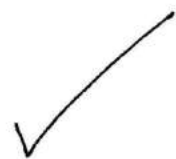
(CHANTING) BE-LIKE-BOY! BE-LIKE-BOY!
BE-LIKE-BOY!

GOODMAN

Now you seniors in the back!

GRAMPA/JASPER/OLD FOLKS

(CHANTING) WE-LIKE-ROY! WE-LIKE-ROY!
WE-LIKE-ROY!



Scene 14 cont'd.

Lisa looks around uneasily at all the fired-up Springfielders.

EXT. AUDITORIUM - NIGHT

As **INSPIRATIONAL MUSIC SWELLS**, the doors fly open and wide-eyed, happy **PEOPLE** carrying armloads of books and tapes stream out trancelike to create a brighter tomorrow.

LISA

This is madness. He's just peddling a
bunch of easy answers.

CARL

(HAPPILY) And how!

END OF ACT TWO

ACT THREE

FADE IN:

ON TV:

Scene 15

Kent Brockman is doing "MY TWO CENTS."

KENT BROCKMAN

A new mood is in the air in
Springfield, as refreshing as a
premoistened towelette. Folks are
finally accepting their feelings and
really communicating, with no holding
back. And this reporter thinks it's
about fucking (BLEEP THE WORD) time.
Of course, all these good vibes can be
traced to one feisty little scamp who
taught us that if it feels good, do it.

Kent pulls out a can of aerosol whip cream and starts
spraying it into his mouth.

KENT BROCKMAN (CONT'D)

(ECSTATIC SLOBBERING AND EATING NOISES)

Then suddenly serious.

KENT BROCKMAN (CONT'D)

In other news, the President's physical
revealed a polyp in his large
intestine.

He begins spraying whip cream in his mouth again.

Scene 15 cont'd.

KENT BROCKMAN (CONT'D)

(GURGLING NOISES) Oh, canned cream, I
love you. ✓

We pull back to see Bart and Lisa watching TV.

BART

(REGALLY) Lis, today I am a god.

LISA

Is that why you're sitting on an ice
cream sandwich?

Bart slowly stands up to reveal an ice cream sandwich
mooshed on his pants.

BART

Ewww...

SANTA'S LITTLE HELPER comes up and starts licking Bart's
pants.

INT. CHURCH

CLASSICAL ORGAN MUSIC IS PLAYING. Reverend Lovejoy is at
the pulpit.

LOVEJOY

Instead of my boring old sermon, I'm
gonna take a page from the book of Bart
and do something I've always wanted to
do.

He walks over to the organ.

LOVEJOY (CONT'D)

Take five, Mrs. Fische.

She shuffles away. He starts PLAYING "THE ENTERTAINER," by
Scott Joplin, very slowly and amateurishly. He messes up.

Scene 15 cont'd.

LOVEJOY (CONT'D)

Wait! Wait... I can do it.

He starts again.

ANGLE ON BART IN A FEW

He sinks down in his seat.

BART

(EXASPERATED MOAN)

INT. OPERATING THEATER

Scene 16

Dr. Hibbert is performing an operation.

NURSE

Time to close up, Doctor.

DR. HIBBERT

First let me leave a little surprise
for the next surgeon.

He puts in a retractable boxing glove on a spring.

FLIP TO:

INT. OPERATING THEATER - LATER

Another surgeon is operating on the same patient.

SURGEON

Something seems to be causing a massive
infection.

The boxing glove comes flying out of the patient's
incision, knocking the surgeon down.

We see Dr. Hibbert is in the gallery audience.

DR. HIBBERT

(CHUCKLES) Gotcha.

The surgeon gets up, LAUGHING good naturedly.

Scene 16 contd.

SURGEON

(TO HIBBERT - LAUGHING) You...

INT. SPRINGFIELD ELEMENTARY - DAY

Krabappel is teaching history.


KRABAPPEL

The wireless was an invention by
Guglielmo Marconi. Who can tell me
what his first message was?

Bart starts to make a wisecrack, but Milhouse beats him to it.

MILHOUSE

(ITALIAN ACCENT) "I want-a to change-a
my name-a!"



The kids and Krabappel LAUGH heartily. Bart looks at Milhouse, stunned. He can't believe someone beat him to a punchline.

KRABAPPEL


Good one, Milhouse. Anyone else? The
first message by wireless...

BART

It was...

MARTIN

(INTERRUPTING) "Our 10th caller will
receive tickets to 'Supertramp'."



The class CRACKS UP. Bart doesn't like the competition.

BART

Geez. Everybody's a comedian.

Scene 17

INT. POLICE CAR

Lou and Wiggum are sitting inside. A call comes on the radio.

RADIO DISPATCHER

Attention all units. Armed robbery in progress at Springfield Savings and Loan.

Wiggum turns the radio off.

WIGGUM

Ah, I don't feel like going.

LOU

Wow, you're really taking Brad Goodman seriously.

WIGGUM

Who's Brad Goodman?

EXT. OVERPASS - DAY

Bart approaches the overpass.

BART

When life starts to get you down,
there's nothing like spitting on cars.

Bart stops dead in his tracks.

BART (CONT'D)

Nooo!

WIDEN to reveal the overpass is packed with people spitting on the speeding cars below. There is absolutely no room for Bart.

ANGLE ON HIGHWAY

MR. LARGO drives his convertible roadster under the overpass into a waterfall of saliva.

Scene 17 cont'd.

MR. LARGO

(SCREAMS)

The car spins out of control and **CRASHES** into a ditch. He wipes the saliva off of his face, looks up at the overpass and **LAUGHS** good naturedly.

INT. BART'S ROOM - DAY

Bart is lying on his bed with a pillow over his face.

BART

(MOANING QUIETLY)

Lisa enters.

LISA

(COCKY) Having a little trouble, God?

BART

Lis, everyone in town is acting like me, and it sucks.

LISA

It's simple, Bart. You've defined yourself as a rebel. And in the absence of a repressive milieu, your societal niche has been co-opted.

BART

I see.

LISA

Ever since that self-help guy came to town, you've lost your identity. You've fallen through the cracks of our quick-fix, one-hour-photo, instant-oatmeal society.

Scene 17 cont'd.

BART

(WHINY) So what do I dooo?

LISA

There are no easy answers. But if we find that guy, I'll bet he can fix everything.

EXT. HOTEL POOL - DAY

Scene 18

PAN DOWN from a sign reading: "EXCELSIOR HOTEL" to Goodman lounging by the pool. He's munching on a bowl of nuts.

GOODMAN

(TO SELF) I am worthy of these macadamia nuts. They are precious, but I am precious too.

Bart and Lisa approach him.

LISA

Mr. Goodman?

GOODMAN

Hello, kids... (RECOGNIZING HIM)
Rudiger!

BART

(FURIOUS) Bastard! (KICKS GOODMAN)

GOODMAN

Uh-oh, I was afraid this might happen. When everyone starts to imitate a person, that person tends to (AIR QUOTES) "wig out."

LISA

Well, what should he do?

Scene 18 cont'd.

GOODMAN

(SIGHS) Kids, I'll be honest with you.

My seminars work, but not for very long. You can't solve deep-rooted psychological problems in a superficial, ninety-minute workshop.

(BEAT, MUSING) Maybe I should stop doing them. (SHRUGGING) Anyhoo, would you hand me my flip flops?

INT. NEWS SET

Kent Brockman is showing paintings he made of clowns.

BROCKMAN

I painted this one last Summer while recovering from a groin pull. That's twelve thousand dollars for the groin pull clown. (SHOWS ANOTHER PAINTING) And this one is a steal at five thousand dollars. (BEAT) Now, in a completely unclown related story, Springfield will have its first annual "DO WHAT YOU WANT FESTIVAL" this Saturday whenever you feel like showing up. It will be a welcome change from our annual "DO AS WE SAY FESTIVAL," started by German settlers in 1946.

EXT. SPRINGFIELD TOWN SQUARE - DAY

GROUNDKEEPER WILLIE is on the reviewing stand, adjusting a microphone. He taps it and looks from side to side.

Scene 18 cont'd

GROUNDSKEEPER WILLIE

Ach. If elected mayor, my first act
would be to kill the lot of ye and burn
yer town to cinders.

A WORKMAN comes over and WHISPERS in Willie's ear.

GROUNDSKEEPER WILLIE (CONT'D)

(ANNOYED) I know it's on.

EXT. PARKING LOT - DAY

Scene 19

A sign reads: "DO WHAT YOU WANT FESTIVAL PARKING." Otto is
motioning cars into the lot.

OTTO

Park anywhere. I'm not gonna lay any
rule trip on you today.

HIGH ANGLE

We see all the cars in the lot parking in an extremely
unorganized, hopelessly grid-locked fashion. A pick-up
truck with giant wheels drives over Moleman's Gremlin.
JAILBIRD hops out of the truck.

JAILBIRD

(GOOD NATURED) Hey, man, I feel like
parking on top of you.

MOLEMAN

(SINCERELY) I'm okay with that.

EXT. TOWN SQUARE - DAY

It's set up as if for a carnival, with rides, booths, a
Ferris wheel, etc. A mellow, free-wheeling crowd is
gathering. A MAN KNOCKS impatiently on the door of a port-
o-san.

GRAMPA (O.S.)

I feel like taking my own sweet time.

Patty and Selma ride through the crowd on horseback, naked.

Scene 19 cont'd.

PATTY

We felt like sharing our beauty with
the town.

SELMA

Enjoy!

Several people look uncomfortable and mortified. The Sea Captain pulls out a small instamatic camera and takes a picture.

SEA CAPTAIN

Arr! This picture'll serve me well on
those lonely nights at sea.

The Simpsons make their way through the crowd. Homer is dressed in a terry cloth bathrobe and slippers. He has a patchy, overgrown beard and his three hairs are very long.

HOMER

This is great. I've finally dropped
the slick, button-down facade that
society imposed on me.

Apu and four members of his family zoom by on skateboards, almost knocking Bart over. Bart looks contemptuously at all the wannabes.

BART

(MUTTERING) Bunch of leeches feeding
off my identity.

Bart is hit on the back of the neck with an acorn. He turns and sees Principal Skinner up in a tree with a slingshot.

SKINNER

Eat my shorts, young man.

Lisa is lagging behind.

Scene 19 cont'd.

MARGE

Come on, Lisa.

LISA

I have little tolerance for sweaty mobs of idiots. I'm going to sit in the car and read.

MARGE

Okay, honey. I'm not gonna nag you. If you feel like doing that, then maybe that's what you should do -- But if you feel like...

LISA

Mom, that's a form of nagging.

ANGLE PODIUM

Scene 20

Quimby steps up to the Mic. There is an attractive blonde on his arm.

QUIMBY

Good afternoon, and welcome to the "Do What You Want Festival." By the way, I'd like you all to meet Francesca; she's not my wife, but I am sleeping with her. I'm telling you this because I'm comfortable with my womanizing.

shorter
✓

The crowd CHEERS. The Sea Captain snaps a picture of FRANCESCA.

QUIMBY (CONT'D)

Scene 20 cont'd

And now, to usher in this new era of
feeling good, is the godfather of soul,
James Brown, singing "I Feel Good."

A marching band seated in bleachers starts to play a cheesy
version of "I Feel Good."

JAMES BROWN

(SINGING) I feel good...

We see the town dancing happily. The bandstand slowly
lists to the left with a loud **CREAK** and collapses, sending
musicians and instruments flying. The crowd **GASPS**. JAMES
BROWN bends over and picks up a mangled screw.

JAMES BROWN (CONT'D)

Hold on, here. This bandstand wasn't
double bolted.

ANGLE ON

A CARPENTER wearing a tool belt.

CARPENTER

(SHRUGGING) I didn't feel like it.

ANGLE ON

Hot dog stand. REVEREND LOVEJOY takes a big bite out of a
hot dog and spits it out.

REVEREND LOVEJOY

Good Lord, this meat is rancid.

VENDOR

(SQUEAKY TEENAGER VOICE) I didn't feel
like refrigerating it.

Scene 20 cont'd

ANGLE ON

The crowd. There is a **WRENCHING METALLIC** sound. All eyes look skyward. The Ferris wheel rips from its mooring and begins rolling away, out of control. It rolls past a man sunning himself on the roof of his van which reads, "COUNTY FERRIS WHEEL INSPECTOR."

ANGLE ON

A wooden observation tower full of reporters collapses to the ground.

ANGLE ON

The carpenter. Everyone turns and glares at him.

CARPENTER

Actually, we tried real hard on that thing.

ANGLE ON

A circus train **CHUGGING** merrily along. Suddenly the Ferris wheel rolls over the horizon and careens into the train, derailing it. In a train car marked "Feramini Tumblers" bursts open and **SEVERAL MEN WITH LONG MOUSTACHES** come elaborately tumbling out.

TUMBLERS

(ASSORTED ITALIAN CURSES)

A MAN IN A HELMET **EXPLODES** through the wall of a car marked "HUMAN CANNONBALL."

At the end of the train, the tiny caboose is on fire. An absurd number of **CLOWNS** stream out; some in flames, they put each other out with seltzer bottles.

Many dangerous, wild **ANIMALS** leap from the caged cars and make a Bee-line for the festival.

EXT. TOWN SQUARE - CONTINUOUS

Scene 21

LIONS, TIGERS and several large **APES** run amok through the **PANICKED** crowd.

ANGLE ON

Quimby is talking to the carpenter.

Scene 21 ~~contd.~~

QUIMBY

None of this would have happened if
you'd done your job.

CARPENTER

Ya know, I don't really feel like being
blamed.

HIBBERT

I feel that you should shut up!

MOE

Feel this!

Moe punches Hibbert in the throat. A brawl breaks out
which quickly spreads.

ANGLE ON MARGE

Marge watches people brawl around her.

MARGE

(MURMURS) I knew it. If only I had
nagged more...

REVEREND LOVEJOY

This is horrible and we have no one to
blame but ourselves.

APU

No! We can blame the boy. He started
it all!

Apu points accusingly at Bart.

Continued.

BART

Eep.

Bart runs toward the parking lot, the mob gaining on him.
Homer is in the front passenger seat of their car and calls
to Bart.

Scene 21 cont'd.

HOMER

(CALLING) Over here, boy!

Homer holds his arms outstretched to Bart. Bart runs toward Homer just one step ahead of the mob. He hops into Homer's arms which close around his neck.

HOMER (CONT'D)

(TO MOB) Got him!

Homer strangles Bart.

HOMER (CONT'D)

Why you little...

Bart's feet kick and **SMASH** the front window a la "The Godfather." Marge jumps in the driver's seat and **PEELS** away.

APU

The boy got away.

SIDESHOW MEL

I blame you.

The crowd starts to fight amongst themselves again.

ANGLE ON

TWO APES running down the road holding a port-o-san.

GRAMPA (V.O.)

Just a minute, I'm almost done!

DISSOLVE TO:

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Homer and Marge are in bed.

MARGE

I think we all learned a valuable lesson. Self-improvement is nothing to fool with.

Scene 21 contd.

HOMER

Right! Emotions are best kept buried.

We men have always known that.

MARGE

(SHYLY) I have a present for you,
Homie.

HOMER

(UNWRAPPING IT) Ooh, what is it?

MARGE

Just a little almond oil...

HOMER

Why, Marge. You wicked woman...

MARGE

(GIGGLES)

She squeezes some of the oil into her hand with a RUDE
SPLORT, and they both LAUGH.

Mercifully, we PAN OUT THE WINDOW TO:

EXT. SPRINGFIELD STREET - NIGHT

The rioting and PANDEMONIUM continues; buildings are in
flames. Overlooking it all on top of a hill we see the
trampoline sitting in the moonlight. As the wind BLOWS
over its SPRINGS, it almost seems to LAUGH.

FADE OUT:

THE END